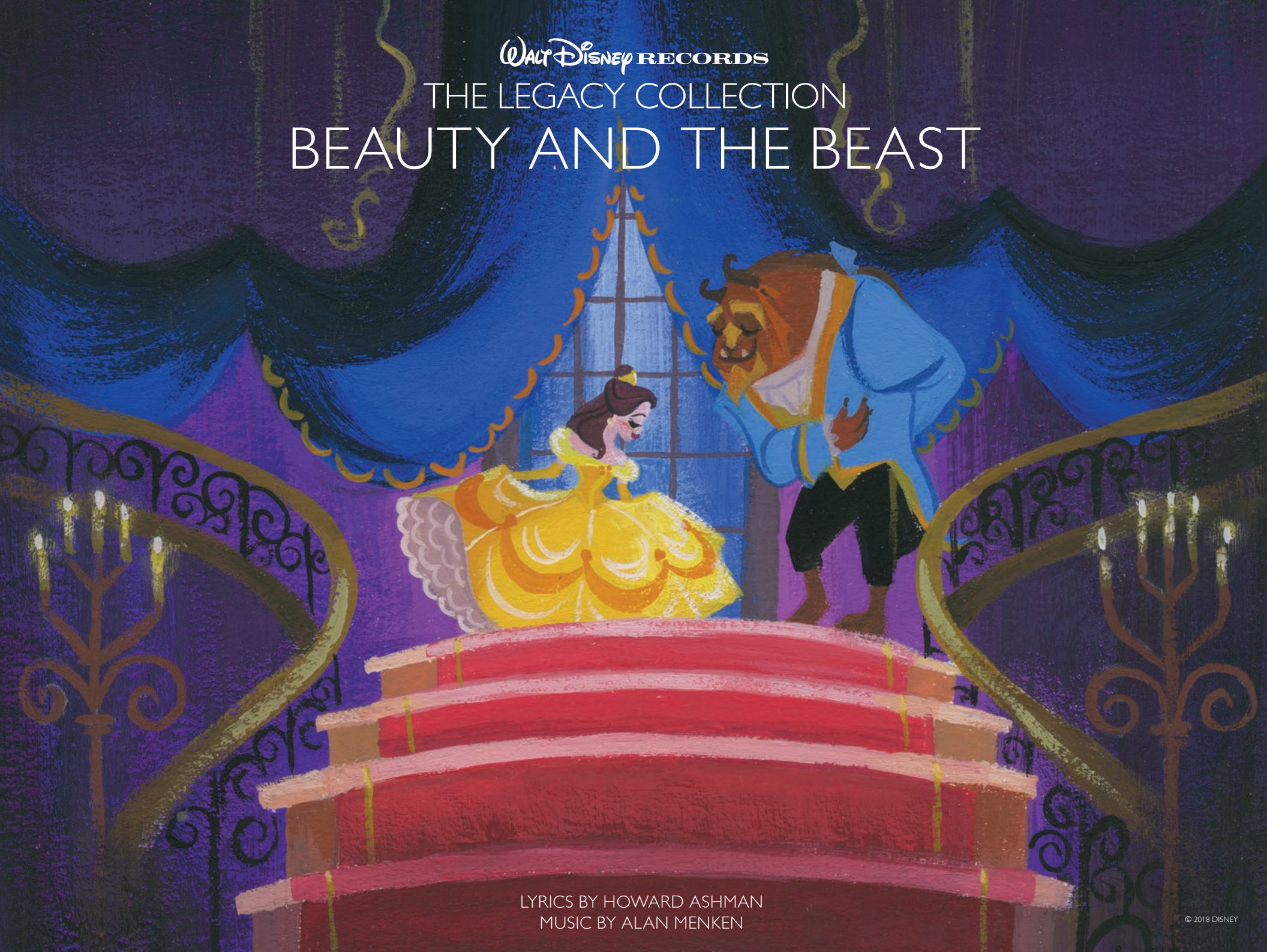
WALT DISNEY RECORDS
THE LEGACY COLLECTION
BEAUTY AND THE BEAST
LYRICS BY HOWARD ASHMAN
MUSIC BY ALAN MENKEN
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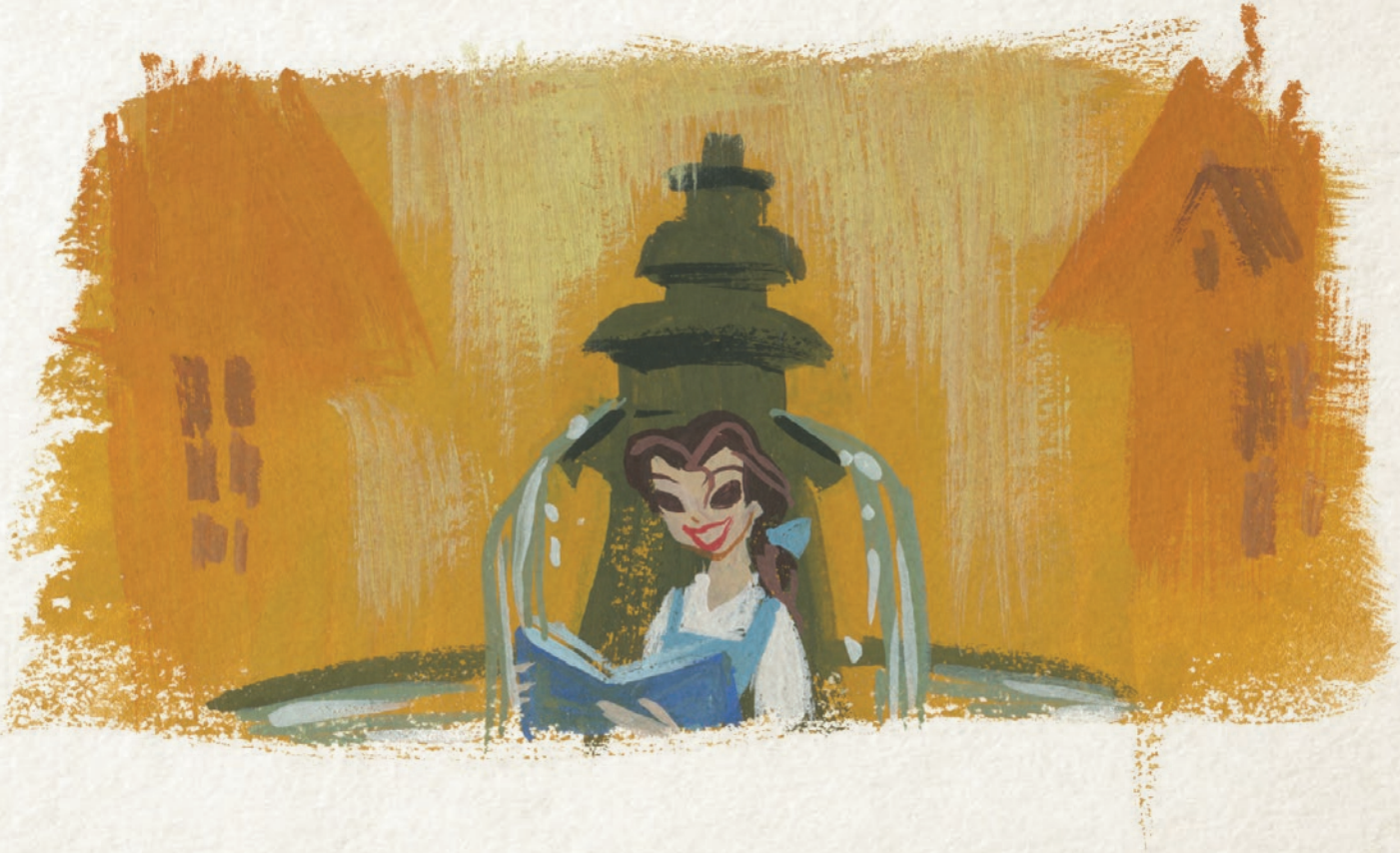

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In the spring of 1989,

while Howard Ashman and I were still completing our work on *The Little Mermaid*, Disney approached us with the amazing opportunity to work on an animated musical of *Beauty and the Beast*. Given that we still had no idea what the critical or box office reception would be for *Mermaid*, it was a pretty big deal to be offered our next project at that time. (We also had our adaptation of *Aladdin* in the works, but, due to numerous creative and logistical factors, it was not yet green-lit for production.)

When we first came onto *Beauty* it was being overseen by the English directing team of Richard and Jill Purdum, who had been working on a non-musical version of the story. Naturally, their take was far different from the direction that Howard and I were imagining as we moved towards adapting the basic story of the French fairy tale into a musical. And, following an early set of meetings at the animation studio in Orlando, it was decided that the project would move back in-house at Disney. Animators, Kirk Wise and Gary Trousdale took on directing duties, with Linda Woolverton coming aboard to write the script. And, as he had on *Mermaid*, Howard took on the job of executive producing, with Don Hahn as lead producer.

Our work began with story meetings in which Howard and I, in collaboration with the rest of the creative team, began shaping story elements to support song moments; bringing warmth and specificity to our enchanted objects, an over-the-top exaggeration to our vain and ruthless villain and an endearing eccentricity to Belle's father. And then we began our songwriting.

To say that we were primed and ready to burst out of the box with new songs is an understatement.

Following the success of *Little Shop of Horrors* and our crash course in writing songs for Disney animation on *Mermaid* and *Aladdin*, it seemed that Howard and I were in a perfect zone as a songwriting team. And we met in my studio in Katonah, New York to work on an opening number, in which we meet Belle and establish who she is and how she fits into the world of her "little town". The other assignment we decided to tackle was a big, presentational, over-the-top French music hall number for Lumiere and the entire enchanted household staff of the Beast's castle.

These were amazing musical moments. And our musical and lyrical ideas just burst forth in that little room above the garage. But there was an undercurrent of darkness and tension that was unmistakable at the same time. These joyful song moments were being created in an atmosphere that I just couldn't understand. The slightest misstep or frustration would send Howard into a fit of frustration, occasionally even tipping over into uncontrolled rage. I would have to excuse myself from the room and try and gather my emotions, sometimes with tears.

And yet the work was so good.

When we completed "Belle" and "Be Our Guest", with full vocal demos, complete with synth orchestration by our brilliant orchestrator, Danny Troob, the result sounded glorious. And, as we did in those pre-internet days, I prepared a package of tapes and lyric sheets to send to the Disney animation team in Glendale, California. (It wasn't until '94 that the animation division was able to return to the Burbank lot.) But Howard was very resistant to allowing the material to be heard. "Who asked for a 7-minute opening number? What were we thinking? People are going to laugh at us!" Again, I was confounded about what was going on.

We finally sent the two songs. And the feedback was incredible. The excitement shot right to the top of Walt Disney Pictures. And, once *The Little Mermaid* opened to rapturous press and really strong box-office numbers, we were on top of the world.

Except we weren't. Howard fretted about every little detail. As we moved on to working on other songs there were even more explosive moments in our work process. One time, while I was working on some piece of music, Howard wanted to record what we had so far. And due to some silly technical glitch with a tiny microphone, he hurled his Walkman Pro across the room and into a wall. When I tried to pick it up he shouted, "Don't touch it!"

I chalked all of this up to Howard's perfectionism. And we continued with our work.

As all of this was happening, we were being showered with love and rewards from all directions; financial bonuses, Platinum record sales, Golden Globe® awards and Oscar® nominations. Where we had been seated in the middle of an enormous row of seats at the Dorothy Chandler Pavilion for the Academy Awards evening in which "Mean Green Mother from Outer Space" was a nominee for best song, we arrived at the award ceremony and found our seats right on the aisle.

The evening was both exhilarating and a bit terrifying. We won three Oscars between us, for best song and best score. But still there was an undercurrent of something disturbing. Prior to flying out from New York, Howard had been briefly hospitalized for what he said was a hiatal hernia. Once arriving in LA, he and Bill Lauch, his life-partner, were very secretive and protective of his privacy during the entire press whirlwind. And it wasn't until we sat down together at the Governor's Ball, following the ceremony, that the veil of secrecy was finally dealt with. Howard looked at our three new statuettes, sitting on the table before us, and said, "I'm really happy tonight…and, when we get back home we need to have a talk."

As much as I pressed him about what we needed to talk about, he insisted we wait until two days later, when we had another work session scheduled. Now it seems obvious that I should have anticipated what he would tell me. The AIDS crisis was everywhere. The effect was staggering on the theater community in New York. We had both lost so many friends and associates already. But, like so many of those who loved and admired Howard, I blocked out what should have been obvious. He didn't want it seen. And it wasn't seen. Until I walked into our work session and he told me… "Well, you know… I'm sick. I'm HIV positive."

We were a few months into working on *Beauty and the Beast* and everything had just changed for me. How would we get through this? AIDS was a death sentence at that time. And it marginalized everyone who let it be known that they were infected. Howard counted on me to keep this completely to myself. I could tell my wife Janis, but that was it.

Over the course of the next year we completed *Beauty*, writing and producing the title song, "Beauty and the Beast" and "Gaston" and "The Mob Song" and "Human Again" and "Something There". And, despite the cloud hanging over our work, it was far from the fraught experience one might imagine.

For instance, when I sat at the piano to set the lyrics to "Gaston" I could barely breathe from howling with laughter. No one could beat up his villains like Howard. This homage to a vain, Neanderthal, as sung by a demented, dim-witted, sycophantic chorus was classic Ashman. Lines like "I'm roughly the size of a barge" or "I use antlers in all of my decorating" had me gasping for air, as it has had audiences for the last 26 years.

"Human Again" was such an ambitious, epic song; at its fullest, a 9-minute journey of hope for all the enchanted objects, interspersed with scenes of Belle and the Beast growing closer together. Because of the dramaturgical issue of having all this happen as Maurice supposedly is still lying in the woods, we shelved that song (only temporarily, since it returned both in the re-release of the movie and in the Broadway show) in favor of a sweet new song called "Something There".

While recording "Something There", at Todd-AO Studios in North Hollywood, Howard was confined to participating via phone connection. And, due to one of many debilitating neuropathies, he only had the ability to whisper his notes. Still, in an incredible moment that no one present will ever forget, he gave a concise and brilliant note to Paige O'Hara. The track was done and Paige's vocal was perfect, but for one line; "True, and a bit alarming…" The message came through that Howard had a comment regarding one word. All sound in the studio had to come to a complete halt. I picked up the phone. And Howard rasped, "On the word 'alarming', tell Paige … 'Streisand'." "Streisand"?? What did he mean? Then the light bulb went on. He wanted a very subtly ironic tone from Belle to describe how surreal it was that she was falling for the Beast. One word from Howard Ashman was enough to transform that moment and bring the number home.

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Like quite a few other songs from that period, "The Mob Song" resonated on more than one level. It functioned as a rabble-rousing moment for Gaston to incite the townspeople to violence. And it reflected the conditions in Howard's life and in the greater world at large in lines like "We don't like what we don't understand, in fact it scares us. And this monster is mysterious, at least."

And I will never forget the hour and a half we spent working our way towards our first iconic chart hit song, "Beauty and the Beast". Years later I found an unlabeled cassette tape in a box about to be thrown out. For some reason, I decided to listen to the tape, just out of curiosity. I found an old cassette player, hit "play" and there I was, back at the piano, with Howard standing over my shoulder, hearing us stumble our way through idea after idea, gradually and inexorably reaching for perfection.

Gradually, over time, it became impossible for people not to know the truth about his condition. And once the Disney Company knew what was happening the floodgates of their concern, generosity and love were opened fully. Production meetings were relocated to a hotel, very close to Howard. And every possible effort was made to keep him as involved as humanly possible.

When Howard died on March 14th of 1991, we were over six months away from the film's opening, with score composing and recording about to begin. *Aladdin* was finally in full production. And *Newsies* was just at the starting gate, with recording sessions starting on March 16th, making it necessary to fly to LA to record for a day, fly back across the country to Baltimore for Howard's funeral, and fly right back to LA to continue our recording sessions. It was a surreal time of immense change, incredible creative energy and constant pressures from all sides.

And I cannot help but feel like Howard Ashman's spirit stayed with me through all of that. What we went through as we created the songs and score cues on this album is inseparable from the power of the finished product. As it says at the end of the credits roll, this work is dedicated "To our friend, Howard, who gave a mermaid her voice and a beast his soul. We will be forever grateful."

As his collaborator and friend, I can only add that his effect on our entire world, especially an extraordinary generation of young, brilliant talent who grew up on our work, is an enduring and continuing miracle.

Alan Menken
Composer
Beauty and the Beast

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Howard Ashman and Alan Menken receive their Recording Industry Association of America certification plaques commemorating the sales of over a million copies of *The Little Mermaid* on Grammy® night.

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BELLE

Performed by Paige O'Hara, Richard White and Chorus

Belle: Little town, it's a quiet village
Every day like the one before
Little town full of little people
Waking up to say

Townspeople:
Bonjour! Bonjour! Bonjour! Bonjour! Bonjour!

Belle: There goes the baker with
his tray like always
The same old bread and rolls to sell
Every morning just the same
Since the morning that we came
To this poor provincial town

Baker: *Good Morning, Belle!*

Belle: *Good morning, Monsieur.*

Baker: *And where are you off to?*

Belle: *The bookshop.*
I just finished the most wonderful story
About a beanstalk and an ogre and a –

Baker: *That's nice. Marie!*
The baguettes!
Hurry up!

Townspeople: Look there she goes
that girl is strange, no question
Dazed and distracted, can't you tell?

Townspeople: Never part of any crowd
'Cause her head's up on some cloud

Townspeople: No denying she's a funny girl that Belle

Bonjour –
Good day –
How is your family?

Bonjour –
Good day –
How is your wife?

I need six eggs
That's too expensive

Belle: There must be more than this provincial life!

Bookseller: *Ah, Belle.*

Belle: *Good morning.*
I've come to return the book I borrowed.

Bookseller: *Finished already?*

Belle: *Oh, I couldn't put it down.*
Have you got anything new?

Bookseller: *Not since yesterday.*

Belle: *That's all right.*
I'll borrow... this one!

Bookseller: *That one?*
But you've read it twice!

Belle: *Well, it's my favorite!*
Far off places, daring swordfights, magic spells, a prince in disguise –

Bookseller: *If you like it all that much, it's yours!*

Belle: *But sir!*

Bookseller: *I insist.*

Belle: *Well, Thank you.*
Thank you very much!

Townspeople: Look there she goes that girl is so peculiar
I wonder if she's feeling well
With a dreamy, far-off look
And her nose stuck in a book
What a puzzle to the rest of us is Belle

Belle: Oh, isn't this amazing?
It's my favorite part because you'll see
Here's where she meets Prince Charming
But she won't discover that it's him 'til chapter three

Townspeople: Now it's no wonder that her name means "beauty"
Her looks have got no parallel

Townspeople: But behind that fair facade
I'm afraid she's rather odd
Very different from the rest of us

Townspeople: She's nothing like the rest of us

Townspeople: Yes, different from the rest of us is Belle

LeFou: *Wow! You didn't miss a shot, Gaston!*
You're the greatest hunter in the whole world!

Gaston: *I know.*
No beast alive stands a chance against you. –
And no girl, for that matter.

Gaston: *It's true, LeFou.*
And I've got my sights set on that one.

LeFou: *The inventor's daughter?*

Gaston: *She's the one – the lucky girl I'm going to marry.*

LeFou: *But she's –*

Gaston: *The most beautiful girl in town.*

LeFou: *I know, but –*

Gaston: *That makes her the best.*
And don't I deserve the best?

LeFou: *Well, of course, I mean you do!*

Gaston: Right from the moment when I met her, saw her
I said she's gorgeous and I fell
Here in town there's only she
Who is beautiful as me
So, I'm making plans to woo and marry Belle

Townspeople: Look there he goes, isn't he dreamy?
Monsieur Gaston, oh he's so cute
Be still my heart, I'm hardly breathing
He's such a tall, dark, strong and handsome brute

Townspeople: Bonjour!
Gaston: Pardon!
Townspeople: Good day
Mais oui!
You call this bacon?
What lovely grapes!
Some cheese
Ten yards!
One pound
Gaston: 'Scuse me!
Townspeople: I'll get the knife
Gaston: Please let me through!
Townspeople: This bread – it's stale!
Those fish – they smell!
Madame's mistaken
Well maybe so

Belle: There must be more than this provincial life!

Gaston: Just watch
I'm going to make Belle my wife!

Townspeople: Look there she goes a girl who's strange but special
A most peculiar mademoiselle
It's a pity and a sin
She doesn't quite fit in
But she really is a funny girl
A beauty but a funny girl

All: She really is a funny girl
That Belle!

Townspeople: Bonjour! Bonjour! Bonjour! Bonjour! Bonjour! Bonjour!

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BELLE REPRISE

Performed by Paige O'Hara

Belle: *Is he gone?*
Can you imagine?
He asked me to marry him. Me?
The wife of that boorish, brainless...

Madame Gaston, can't you just see it?
Madame Gaston, his little wife
No sir, not me, I guarantee it!
I want much more than this provincial life

I want adventure in the great wide somewhere
I want it more than I can tell
And for once it might be grand
To have someone understand
I want so much more than they've got planned...

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GASTON

Performed by Jesse Corti, Richard White and Chorus

Gaston: *Who does she think she is?*
That girl has tangled with the wrong man!
No one says "no" to Gaston!

LeFou: *Heh heh. Darn right.*

Gaston: *Dismissed! Rejected! Publicly humiliated!*
Why, it's more than I can bear.

LeFou: *More beer?*

Gaston: *What for? Nothing helps. I'm disgraced.*

LeFou: *Who, you? Never! Gaston,*
you've got to pull yourself together.

LeFou: Gosh, it disturbs me to see you, Gaston
Looking so down in the dumps
Every guy here'd love to be you, Gaston
Even when taking your lumps
There's no man in town as admired as you
You're everyone's favorite guy
Everyone's awed and inspired by you
And it's not very hard to see why

No one's slick as Gaston
No one's quick as Gaston
No one's neck's as incredibly thick as Gaston's!
For there's no man in town half as manly
Perfect! A pure paragon!
You can ask any Tom, Dick, or Stanley
And they'll tell you whose team
They prefer to be on!

All: No one's big like Gaston
A kingpin like Gaston

LeFou: No one's got a swell cleft in his chin like Gaston!

Gaston: As a specimen, yes, I'm intimidating!

All: My, what a guy, that Gaston!
Give five hurrahs! Give twelve hip-hips!

LeFou: Gaston is the best and the rest is all drips!

All: No one fights like Gaston
Douses lights like Gaston

Cronie: In a wrestling match, nobody bites like Gaston

Girls: For there's no one as burly and brawny

Gaston: As you see, I've got biceps to spare

LeFou: Not a bit of him's scraggly or scrawny

Gaston: That's right!
And every last inch of me's covered with hair!

Cronies: No one hits like Gaston

Townsman: Matches wits like Gaston

LeFou: In a spitting match, nobody spits like Gaston

Gaston: I'm especially good at expectorating! Ptooey!

All: Ten points for Gaston!

Gaston: When I was a lad I ate four dozen eggs
Every morning to help me get large
And now that I'm grown
I eat five dozen eggs
So I'm roughly the size of a barge

All: No one shoots like Gaston
Makes those beauts like Gaston

LeFou: Then goes tromping around wearing
boots like Gaston

Gaston: I use antlers in all of my decorating!

All: Say it again
Who's a man among men?
And then say it once more
Who's the hero next door?
Who's a super success?
Don't you know?
Can't you guess?
Ask his fans and his five hangers-on
There's just one guy in town who's got all of it down

LeFou: And his name's G–A–S–T... G–A–S–T–E...
G–A–S–T–O… Oh!

All: Gaston!

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GASTON REPRISE

Performed by Jesse Corti, Richard White and Chorus

Maurice: *Help! Someone help me!*

Gaston: *Maurice?*

Maurice: *Please! Please! I need your help!*
He's got her, he's got her locked in the dungeon.

LeFou: *Who?*

Maurice: *Belle! We must go! Not a minute to lose!*

Gaston: *Whoa! Slow down Maurice! Who's got Belle locked in a dungeon?*

Maurice: *A Beast! A horrible, monstrous Beast!*

Gaston: *Is it a big Beast?*

Maurice: *Huge!*

LeFou: *With a long, ugly snout?*

Maurice: *Hideously ugly!*

LeFou: *And sharp, cruel fangs?*

Maurice: *Yes, yes! Will you help me?*

Gaston: *All right, old man. We'll help you out.*

Maurice: *You will? Oh, thank you! Thank you! Thank you!*

LeFou: *Crazy old Maurice!*
He's always good for a laugh

Gaston: *Crazy old Maurice, hmmm?*
Crazy old Maurice...
LeFou, I'm afraid I've been thinking.

LeFou: A dangerous pastime.

Gaston: I know.
But that whacky old coot is Belle's father
And his sanity's only "so-so"
Now the wheels in my head have been turning
Since I looked at that loony, old man
See, I've promised myself I'd be married to Belle
And right now I'm evolving a plan

Gaston: *If I... (whisper)*

LeFou: *Yes?*

Gaston: *Then we... (whisper)*

LeFou: *No! Would she...*

Gaston: *(Whisper) Guess!*

LeFou: *Now I get it!*

Both: *Let's go!*
No one plots like Gaston

Gaston: Takes cheap shots like Gaston

LeFou: Plans to persecute harmless crackpots like Gaston

Chorus: So, his marriage we soon will be celebrating
My what a guy
Gaston!

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BE OUR GUEST

Performed by Angela Lansbury, Jerry Orbach and Chorus

Lumiere: *Ma chere, Mademoiselle. It is with deepest pride and greatest pleasure that we welcome you tonight. And now, we invite you to relax, let us pull up a chair, as the dining room proudly presents... your dinner!*

Lumiere: Be our guest! Be our guest!
Put our service to the test
Tie your napkin round your neck, cherie
And we'll provide the rest
Soup du jour!
Hot hors d'oeuvres!
Why, we only live to serve
Try the grey stuff, it's delicious
Don't believe me? Ask the dishes!
They can sing, they can dance!
After all, miss, this is France!
And a dinner here is never second best
Go on, unfold your menu
Take a glance, and then you'll
Be our guest
Oui, our guest!
Be our guest!

Flatware and Lumiere: Beef ragout!
Cheese souffle!
Pie and pudding en flambé!

Lumiere: We'll prepare and serve with flair
A culinary cabaret!
You're alone and you're scared
But the banquet's all prepared
No one's gloomy or complaining
While the flatware's entertaining
We tell jokes, I do tricks
With my fellow candlesticks

Mugs: Und it's all in perfect taste, that you can bet!

All: Come on and lift your glass
You've won your own free pass to
Be our guest!

Lumiere: If you're stressed
It's fine dining we suggest

All: Be our guest, be our guest, be our guest

Lumiere: Life is so unnerving for a servant who's not serving
He's not whole without a soul to wait upon
Ah, those good old days when we were useful
Suddenly, those good old days are gone

Ten years, we've been rusting
Needing so much more than dusting
Needing exercise, a chance to use our skills
Most days we just lay around the castle
Flabby, fat, and lazy
You walked in and oops-a-daisy

Mrs. Potts: It's a guest, it's a guest
Sakes alive, well I'll be blessed!
Wine's been poured and thank the Lord
I've had the napkins freshly pressed
With dessert, she'll want tea
And my dear, that's fine with me

While the cups do their soft-shoeing
I'll be bubbling! I'll be brewing!
I'll get warm, piping hot!
Heaven's sakes! Is that a spot?

Clean it up! We want the company impressed!
We've got a lot to do
Is it one lump or two
For you, our guest?

All: She's our guest

Mrs. Potts: She's our guest

All: She's our guest!
Be our guest! Be our guest!
Our command is your request
It's ten years since we've had anybody here
And we're obsessed
With your meal, with your ease
Yes, indeed, we aim to please
While the candlelight's still glowing
Let us help you, we'll keep going

Course by course, one by one!
Till you shout, "Enough, I'm done!"
Then we'll sing you off to sleep as you digest
Tonight, you'll prop your feet up!
But for now, let's eat up!
Be our guest!
Be our guest!
Be our guest!
Please be our guest!

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SOMETHING THERE

Performed by Angela Lansbury, David Ogden Stiers, Jerry Orbach, Paige O'Hara and Robby Benson

Belle: There's something sweet
And almost kind
But he was mean, and he was coarse and unrefined
And now he's dear and so unsure
I wonder why I didn't see it there before?

Beast: She glanced this way, I thought I saw
And when we touched she didn't shudder at my paw
No, it can't be... I'll just ignore
But then she's never looked at me that way before

Belle: New and a bit alarming
Who'd have ever thought that this could be?
True that he's no Prince Charming
But there's something in him
That I simply didn't see

Lumiere: Well, who'd have thought

Mrs. Potts: Well, bless my soul

Cogsworth: Well, who'd have known

Mrs. Potts: Well, who indeed?

Lumiere: And who'd have guessed they'd come
Together on their own?

Mrs. Potts: It's so peculiar

Mrs. Potts, Lumiere, and Cogsworth: Wait and see,
a few days more
There may be something there that
Wasn't there before

Cogsworth: Perhaps there's something there that
Wasn't there before

Mrs. Potts: There may be something there that
Wasn't there before

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HUMAN AGAIN

Performed by Angela Lansbury, Jerry Orbach,
David Ogden Stiers and Jo Anne Worley

Lumiere: *Hoho, lighten up Cogsworth*
and let nature take its course!

Mrs. Potts: *It's obvious there's a spark between them.*

Cogsworth: *Yes, yes, yes... But there's no harm in*
fanning the flames, you know, a little. Besides,
they must fall in love tonight if we ever expect
to be human again!

Lumiere: *Aaah... human again...*

Mrs. Potts: *Human again...*

Lumiere: *Yes, think what that means!*

Lumiere: I'll be cooking again
Be good-looking again
With a mademoiselle on each arm
When I'm human again
Only human again
Poised and polished and gleaming with charm
I'll be courting again
Chic and sporting again

Mrs. Potts: Which should cause several husbands alarm

Lumiere: I'll hop down off this shelf
And "Toute suite" be myself

Cogsworth, Mrs. Potts, and Lumiere:
I can't wait to be human again!

All Objects: When we're human again
Only human again
When we're knickknacks and whatnots no more
When we're human again
Good and human again

Dresser: Ah, cherie, won't it all be top drawer?
I'll wear lipstick and rouge
And I won't be so huge
Why, I'll easily fit through that door
I'll exude savoir faire
I'll wear gowns, I'll have hair
It's my prayer to be human again!

Cogsworth and Mrs. Potts: When we're human again
Only human again
When the world once more
Starts making sense

Cogsworth: I'll unwind for a change

Lumiere: Really? That would be strange

Cogsworth: Can I help it if I'm t-t-tense?

In a shack by the sea
I'll sit back sipping tea
Let my early retirement commence
Far from fools made of wax
I'll get down to brass tacks
And relax

All Objects: When I'm human again

So, sweep the dust from the floor
Let's let some light in the room
I can feel, I can tell
Someone might break the spell any day now...
Shine up the brass on the door
Alert the dust pail and broom
If it all goes as planned
Our time may be at hand
Any day now!
Open the shutters and let in some air

Mrs. Potts: Put these here and put those over there

All Objects: Sweep up the years
The sadness and tears
And throw them away

We'll be human again
Only human again
When the girl finally sets us all free
Cheeks a-blooming again
We're assuming again
We'll resume our long-lost joie de vie

We'll be playing again!
Holidaying again!
And we're praying it's A.S.A.P.
Little push, little shove
They could – Whoosh! – fall in love
And we'll finally be human again

Belle: *"...For there never was a story of more*
woe than this of Juliet and her Romeo."

Beast: *Could you read it again?*

Belle: *Well, here. Why don't you read it to me?*

Beast: *Uhhh... Alright. Hmm... I-I can't.*

Belle: *You mean you never learned?*

Beast: *I learned, a little. It's just been so long.*

Belle: *Well here, I'll help you. Let's start... here.*

Beast: *Here, "Tw-o–"*

Belle: *Two.*

Beast: *Two (I knew that)."*
Two households, both alike in dignity..."

All Objects: We'll be dancing again!
We'll be twirling again!
We'll be whirling around with such ease
When we're human again
Only human again
We'll go waltzing those old one, two, threes

We'll be floating again
We'll be gliding again
Stepping, striding as fine as you please
Like a real human does
I'll be all that I was
On that glorious morn
When we're finally reborn
And we're all of us human again!

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BEAUTY AND THE BEAST

Performed by Angela Lansbury

Mrs. Potts: Tale as old as time
True as it can be
Barely even friends
Then somebody bends
Unexpectedly
Just a little change
Small to say the least
Both a little scared
Neither one prepared
Beauty and the Beast

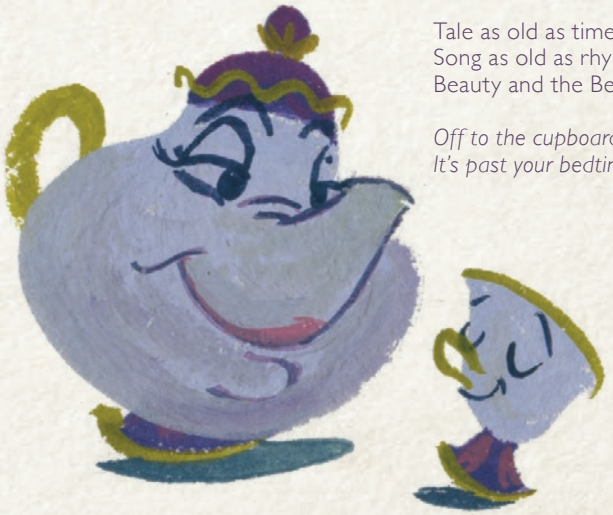
Ever just the same
Ever a surprise
Ever as before
And ever just as sure
As the sun will rise

Tale as old as time
Tune as old as song
Bittersweet and strange
Finding you can change
Learning you were wrong

Certain as the sun
Rising in the east
Tale as old as time
Song as old as rhyme
Beauty and the Beast

Tale as old as time
Song as old as rhyme
Beauty and the Beast

Off to the cupboard with you now, Chip.
It's past your bedtime. Goodnight, love.



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THE MOB SONG

Performed by Richard White and Chorus

Gaston: *The Beast will make off with your children!*

Mob: *[gasps]*

Gaston: *He'll come after them in the night!*

Belle: *No!*

Gaston: *We're not safe till his head is mounted on my wall!*
I say we kill the Beast!

Mob: *Kill him!*

Male Villager #1: We're not safe until he's dead

Male Villager #2: He'll come stalking us at night

Female Villager #1: Set to sacrifice our children
To his monstrous appetite!

Male Villager #3: He'll wreak havoc on our village
If we let him wander free

Gaston: So, it's time to take some action, boys
It's time to follow me...

Through the mist, through the wood
Through the darkness and the shadows
It's a nightmare, but it's one exciting ride
Say a prayer, then we're there
At the drawbridge of a castle
And there's something truly terrible inside
It's a beast! He's got fangs
Razor-sharp ones
Massive paws, killer claws for the feast
Hear him roar! See him foam!
But we're not coming home till he's dead!
Good and dead! Kill the beast!

Belle: *No! I won't let you do this!*

Gaston: *If you're not with us, you're against us!*
Bring the old man!

Maurice: *Get your hands off me!*

Gaston: *We can't have them running*
off to warn the creature.

Belle: *Let us out!*

Gaston: *We'll rid the village of this Beast. Who's with me?*

Mob: *I am! I am! I am!*

Crowd: Light your torch, mount your horse

Gaston: Screw your courage to the sticking place!

Crowd: We're counting on Gaston to lead the way

Female Villagers: Through a mist, through a wood
Where within a haunted castle
Something's lurking that you don't see every day

All: It's a beast! One as tall as a mountain!
We won't rest till he's good and deceased
Sally forth! Tallyho! Grab your sword!
Grab your bow!
Praise the Lord and here we go!

Gaston: *We'll lay siege to the castle and bring back his head!*

Belle: *I have to warn the Beast! This is all my fault!*
Oh, Papa, what are we going to do?

Maurice: *Now, now, we'll think of something.*

Mob: We don't like what we don't understand
In fact, it scares us
And this monster is mysterious at least
Bring your guns, bring your knives
Save your children and your wives
We'll save our village and our lives
We'll kill the beast!

Cogsworth: *I knew it! I knew it was*
foolish to get our hopes up.

Lumiere: *Maybe it would have been better if she had*
never come at all... Could it be?

Mrs. Potts: *Is it she?*

Lumiere: *Sacre bleu! Invaders!*

Cogsworth: *Encroachers!*

Mrs. Potts: *And they have the mirror!*

Cogsworth: *Warn the Master! If it's a fight they want,*
we'll be ready for them. Who's with me? Ah-ha!

Gaston: *Take whatever booty you can find.*
But remember, the Beast is mine!

All: Hearts ablaze, banners high
We go marching into battle
Unafraid, although the danger's just increased

Raise the flag! Sing the song!
Here we come, we're fifty strong!
And fifty Frenchmen can't be wrong!
Let's kill the Beast!

Mrs. Potts: *Pardon me, Master.*

Beast: *Leave me in peace.*

Mrs. Potts: *But sir! The castle is under attack!*

Mob: Kill the Beast! Kill the Beast!

Lumiere: *This isn't working!*

Featherduster: *Oh Lumiere, we must do something!*

Lumiere: *Wait, I know!*

Mob: *Kill the Beast! Kill the Beast!*

Mrs. Potts: *What shall we do, Master?*

Beast: *It doesn't matter now.*
Just let them come.

Mob: Kill the Beast! Kill the Beast!
Kill the Beast!

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BEAUTY AND THE BEAST (SINGLE)

Performed by Céline Dion and Peabo Bryson

Tale as old as time
True as it can be
Barely even friends
Then somebody bends
Unexpectedly

Just a little change
Small, to say the least
Both a little scared
Neither one prepared

Beauty and the Beast

Ever just the same
Ever a surprise
Ever as before
And ever just as sure
As the sun will rise

Ever just the same (Yeah)
Ever a surprise
Ever as before
And just as sure
As the sun will rise

Tale as old as time
Tune as old as song

Bittersweet and strange
Finding you can change
Learning you were wrong

Certain as the sun (Certain as the sun)
Rising in the east

Tale as old as time
Song as old as rhyme
Beauty and the Beast

Tale as old as time
Song as old as rhyme

Beauty and the Beast
Beauty and the Beast

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DISC ONE

1. MAIN TITLE – PROLOGUE
2. BELLE
Performed by Paige O'Hara, Richard White and Chorus
3. LITTLE TOWN *Score*
4. JOURNEY TO THE CASTLE *Score*
5. MAURICE TAKEN/GASTON REJECTED *Score*
6. BELLE REPRISE
Performed by Paige O'Hara
7. BELLE ENTERS THE BEAST'S WORLD *Score*
8. GASTON
Performed by Jesse Corti, Richard White and Chorus
9. GASTON REPRISE
Performed by Jesse Corti, Richard White and Chorus
10. ENCHANTED OBJECTS *Score*
11. BE OUR GUEST
Performed by Angela Lansbury, Jerry Orbach and Chorus
12. BE OUR GUEST – PLAYOFF *Score*
13. ESCAPE FROM THE WEST WING/WOLF ATTACK *Score*
14. COMING TOGETHER *Score*
15. SOMETHING THERE
Performed by Angela Lansbury, David Ogden Stiers,
Jerry Orbach, Paige O'Hara and Robby Benson

DISC TWO

1. HUMAN AGAIN
Performed by Angela Lansbury, Jerry Orbach, David Ogden Stiers and Jo Anne Worley
2. TONIGHT'S THE NIGHT *Score*
3. BEAUTY AND THE BEAST
Performed by Angela Lansbury
4. BEAST LETS GO *Score*
5. THE MOB SONG
Performed by Richard White and Chorus
6. BATTLE IN THE CASTLE *Score*
7. DEATH OF THE BEAST *Score*
8. TRANSFORMATION
Performed by Chorus
9. BEAUTY AND THE BEAST (SINGLE)
Performed by Céline Dion and Peabo Bryson
10. BELLE – FOR LINDA WORTHINGTON *Demo*
Performed by Howard Ashman and Alan Menken
11. BELLE *Demo*
Performed by Howard Ashman and Alan Menken
12. GASTON *Demo*
Performed by Howard Ashman and Alan Menken
13. GASTON REPRISE *Demo*
Performed by Howard Ashman and Alan Menken
14. BE OUR GUEST *Demo*
Performed by Howard Ashman and Alan Menken
15. HUMAN AGAIN *Demo*
Performed by Howard Ashman and Alan Menken
16. BEAUTY AND THE BEAST *Demo*
Performed by Howard Ashman and Alan Menken

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Songs Produced by Howard Ashman and Alan Menken
Score Produced by Alan Menken
Songs Arranged by Alan Menken and Danny Troob
Song and Score Orchestrations by Danny Troob
Music Conducted and Vocal Arrangements by David Friedman
"Beast Lets Go" Orchestration by Michael Starobin
Songs Recorded and Mixed by Michael Farrow at BMG Studios New York City, NY
Score Recorded and Mixed by John Richards at the Barbra Streisand Music Scoring Stage, Culver City, CA

Compilation Produced, Mixed and Mastered in High Resolution by Bruce Botnick
Additional Editing by Neil Bulk
A&R for Walt Disney Records: Dani Markman

Music Editor for the Songs and Score: Kathy Fogarty-Bennett
Music Production Supervisor: Andy Hill

End title duet "Beauty and the Beast"
Performed by Céline Dion and Peabo Bryson
Produced by Walter Afanasieff
Arranged by Walter Afanasieff and Robbie Buchanan
Céline Dion appears courtesy of Epic Records
Peabo Bryson appears courtesy of Columbia Records

Creative Direction: Steve Gerdes
Design: Katherine Delaney
Original Paintings and Illustrations: Lorelay Bové

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All's well that ends well as the Beast and his servants celebrate becoming human again in this cel created by the Studios' Ink & Paint Department.

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Building the Perfect Beast

Supervising Animator Glen Keane described the challenge of creating the Beast: "He's a guy trapped between two worlds. His design had to show the human side – heart, warmth and the ability to love. The ferocious, hideous animal side had to reflect his incredible power and agility." The visual development artists examined a number of ideas to create the final design for the Beast.

On this page, the artists explored everything from the Beast from Jean Cocteau's film *La Belle et la Bête* to a Beast with the face of a Mandrill. On the next page, the end result became a hybrid beast who sports the mane of a lion, the beard and head structure of a buffalo, the tusks and nose of a wild boar, the muscled brow of a gorilla, the legs and tail of a wolf and the bulky body of a bear.

Illustrations:
Above – Andreas Deja
Middle – Glen Keane
Right – Mel Shaw
Next Page – Glen Keane

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Above is a story sketch by Brian McEntee that provides a glimpse into Belle's provincial life. The sketches to the right and on the next page illustrate the unique personalities of each of the characters. Roger Allers depicts Belle's strength and independent spirit. Andreas Deja captures Gaston's bombastic narcissism. Disney Studios artists illustrate the whimsy of Lumiere, Mrs. Potts and Featherduster and the tightly-wound angst of Cogsworth.

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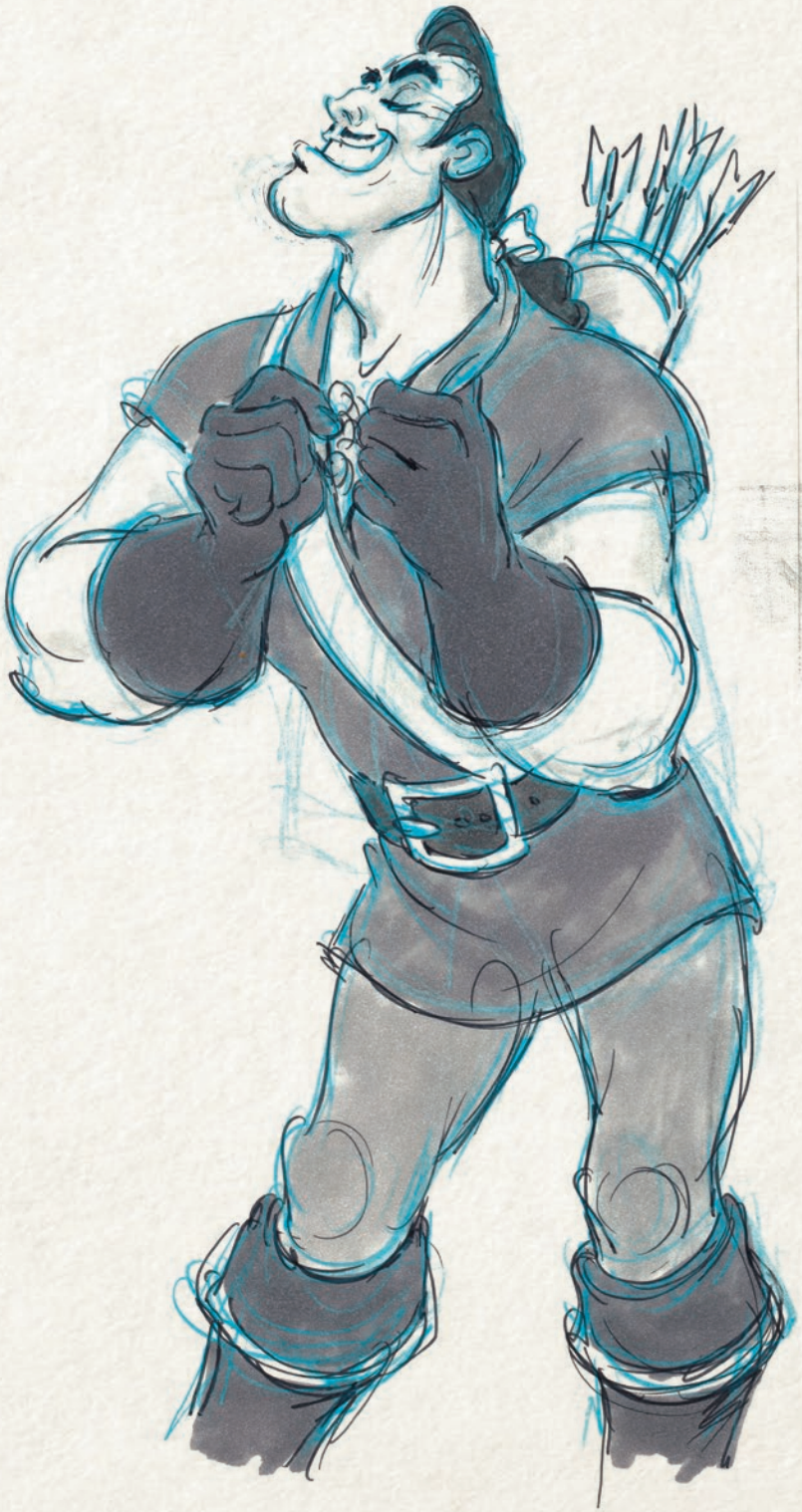

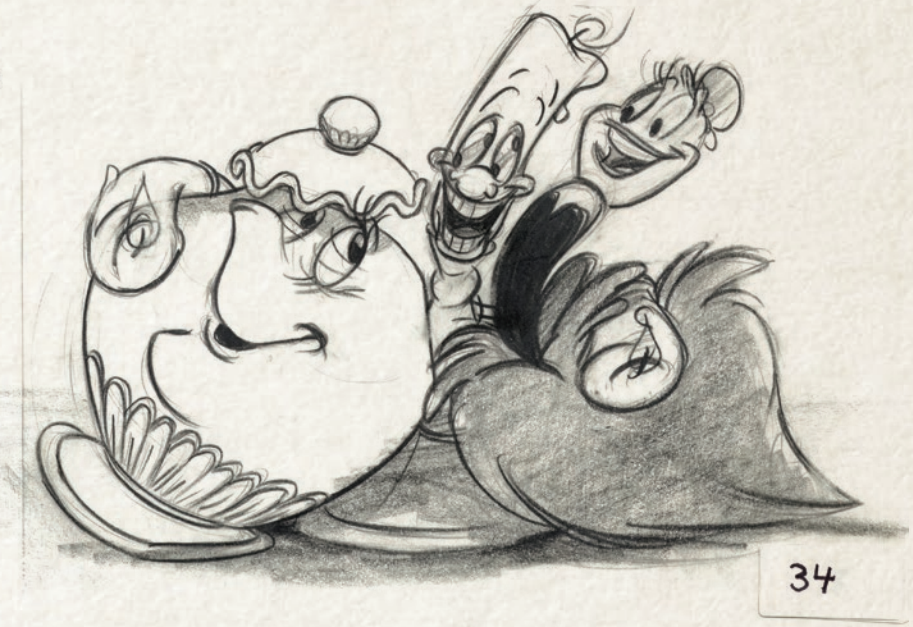

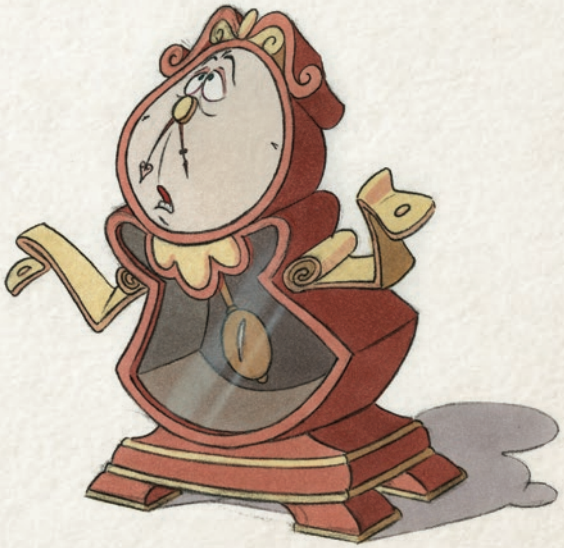

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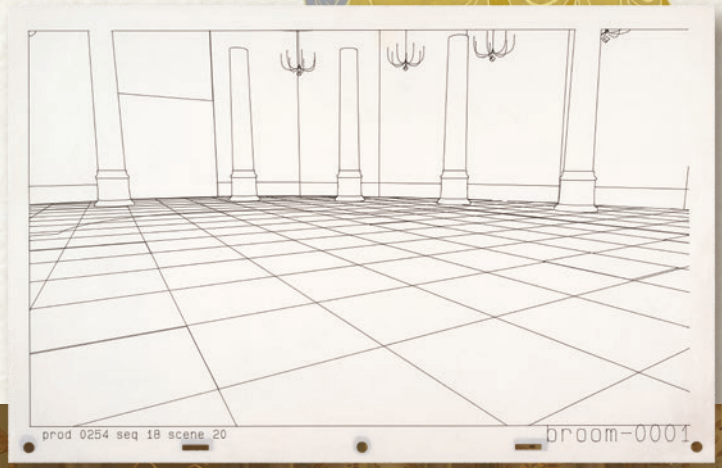
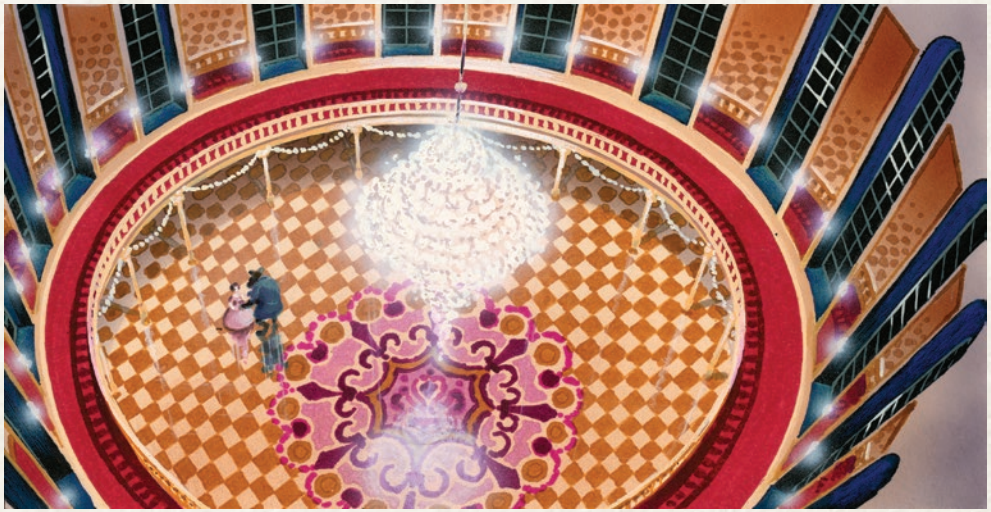
Beauty and the Beast is regarded as being a pioneer in its use of CGI (computer generated imagery). CGI was used during several parts of the film, but most notably in the ballroom sequence. The three-dimensional background allowed for dramatic camera moves and theatrical lighting that played on the hand-drawn characters as they danced and fell in love.

Top left is a hand-drawn background done in gouache by Doug Ball. Beneath it is a story sketch done in gouache and marker by Hans Bacher. Bottom right is a digital background of the ballroom and above it is a computer plot printout that assisted the animators to stage the hand-drawn characters. Top right is a cel from the Studios' Ink & Paint Department of Belle and Beast preparing to dance.

David Watts
Disney Music Group Editor
Compiled from "Studio Production Story for *Beauty and the Beast*"





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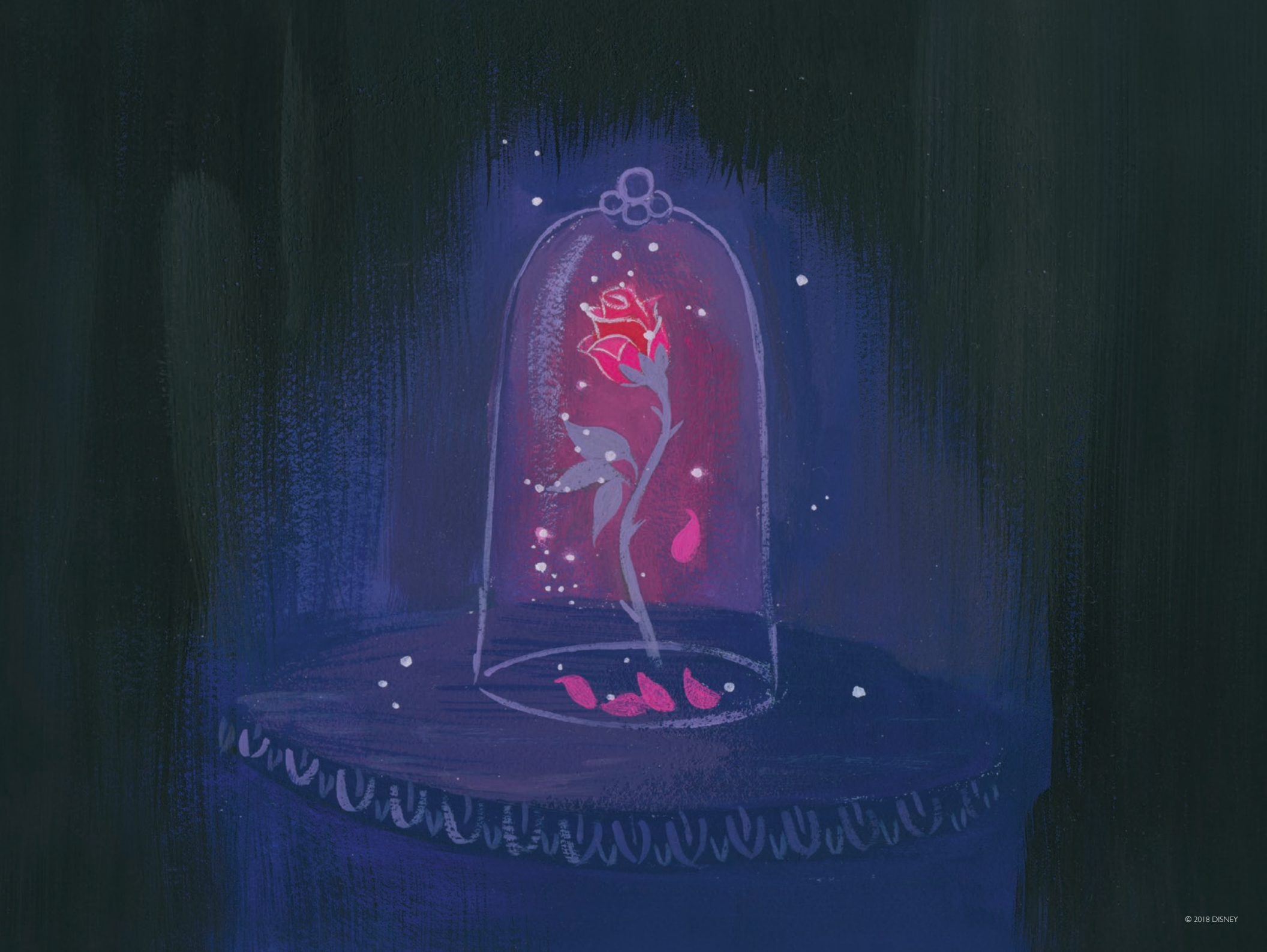

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